

## Term Information

Effective Term Autumn 2022  
*Previous Value* Spring 2018

## Course Change Information

### What change is being proposed? (If more than one, what changes are being proposed?)

Include Music 3364 as a GE Theme offering under Citizenship  
Add recitations as a component for offering the course

### What is the rationale for the proposed change(s)?

Adding recitation will allow for greater flexibility in offering the course.  
The rationale for the GE Theme Citizenship designation is in the attached document.

### What are the programmatic implications of the proposed change(s)?

(e.g. program requirements to be added or removed, changes to be made in available resources, effect on other programs that use the course?)  
none

Is approval of the request contingent upon the approval of other course or curricular program request? No

Is this a request to withdraw the course? No

## General Information

Course Bulletin Listing/Subject Area Music  
Fiscal Unit/Academic Org School Of Music - D0262  
College/Academic Group Arts and Sciences  
Level/Career Undergraduate  
Course Number/Catalog 3364  
Course Title Musical Citizenship: Activism, Advocacy and Engagement in Sound  
Transcript Abbreviation Music Citizenship  
Course Description This course examines the sonic expressions of people's status, identity, rights, and duties as political subjects across multiple scales of place. We will consider the value of cultural advocacy in the public sector and social activism in the public sphere and the importance of partnering with (non)governmental institutions, community organizations, and grassroots affiliates to advance musical art  
Semester Credit Hours/Units Fixed: 3

## Offering Information

Length Of Course 14 Week  
Flexibly Scheduled Course Never  
Does any section of this course have a distance education component? No  
Grading Basis Letter Grade  
Repeatable No  
Course Components Lecture, Recitation  
*Previous Value* Lecture  
Grade Roster Component Recitation  
*Previous Value* Lecture  
Credit Available by Exam No  
Admission Condition Course No

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<b>Off Campus</b>	Never
<b>Campus of Offering</b>	Columbus, Lima, Mansfield, Marion, Newark, Wooster
<b>Previous Value</b>	<i>Columbus</i>

## **Prerequisites and Exclusions**

<b>Prerequisites/Corequisites</b>	
<b>Exclusions</b>	
<b>Electronically Enforced</b>	No

## **Cross-Listings**

Cross-Listings

## **Subject/CIP Code**

<b>Subject/CIP Code</b>	50.0901
<b>Subsidy Level</b>	Baccalaureate Course
<b>Intended Rank</b>	Sophomore, Junior, Senior

## **Requirement/Elective Designation**

General Education course:

Visual and Performing Arts; Global Studies (International Issues successors); Citizenship for a Diverse and Just World

The course is an elective (for this or other units) or is a service course for other units

*Previous Value*

*General Education course:*

*Visual and Performing Arts; Global Studies (International Issues successors)*

*The course is an elective (for this or other units) or is a service course for other units*

## **Course Details**

### **Course goals or learning objectives/outcomes**

- Students will gain aural and conceptual familiarity with a variety of music cultures from around the world, and they will come to understand the various means by which culture is an expression of citizenship worldwide.
- Students will develop basic skills for thinking, conducting research, and writing about music both as sound and in context of cultural and political life.
- Students will evaluate the political aspects of their personal and local musical environments and develop an awareness of the ways in which music is supported in the public sector (or not) and how it does or can contribute to social and political eng
- Students evaluate significant works of art in order to develop capacities for aesthetic and historical response and judgment; interpretation and evaluation; critical listening, reading, seeing, thinking, and writing; and experiencing the arts and ref
- Students understand the pluralistic nature of institutions, society, and culture in the United States and across the world in order to become educated, productive, and principled citizens.

**COURSE CHANGE REQUEST**  
3364 - Status: PENDING

Last Updated: Vankeerbergen, Bernadette  
Chantal  
10/06/2021

**Content Topic List**

- Course Introduction
- America
- Europe
- Afro-Europe
- North Africa
- East and West Africa
- Japan
- South America - The Andes
- South America - Argentina and Brazil
- Columbus

**Sought Concurrence**  
*Previous Value*

No  
**Yes**

**Attachments**

- MusicalCitizenship\_MUSIC3364\_3364E\_SampleSyllabus 9 8 21.pdf: syllabus  
*(Syllabus. Owner: Banks, Eva-Marie)*
- Musical Citizenship\_submission-doc-citizenship\_Skinner\_AU21 9 8 21.pdf: GE Theme submission  
*(Other Supporting Documentation. Owner: Banks, Eva-Marie)*

**Comments**

**Workflow Information**

Status	User(s)	Date/Time	Step
Submitted	Banks, Eva-Marie	09/21/2021 09:24 AM	Submitted for Approval
Approved	Hedgecoth, David McKinley	09/24/2021 04:01 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	10/06/2021 01:21 PM	College Approval
Pending Approval	Cody, Emily Kathryn Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Hilty, Michael Vankeerbergen, Bernadette Chantal Steele, Rachel Lea	10/06/2021 01:21 PM	ASCCAO Approval

The Ohio State University  
School of Music

**Musical Citizenship: Activism, Advocacy and Engagement in Sound  
Music 3364 and 3364E (3 Credit Hours)  
GE: Visual and Performing Arts, Diversity (Global Studies)**

Date/Time: TBA  
Location: TBA  
Instructor: Dr. Ryan Skinner  
Office: Hughes Hall 101c  
Email: skinner.176@osu.edu  
Phone: (614) 292-9441  
Office Hours: TBA

**COURSE DESCRIPTION**

This course examines the musical and more broadly sonic expressions of people's status, identity, rights, and duties as political subjects across multiple scales of place (from neighborhoods and cities to nations and regions). We will consider the value of cultural advocacy in the public sector and social activism in the public sphere; and the importance of partnering with (non)governmental institutions, community organizations, and grassroots affiliates to advance one's musical art. While this class does not ignore the important critiques of cultural policy's hegemonic tendencies in modern states (to dictate, for example, what is "good and appropriate art" in society), it will take seriously the possibilities of political engagement, appeal, and protest in culture sectors that both encompass and exceed those states. Further, by taking a comparative, cross-cultural, and trans-national perspective, we will consider the myriad ways in which music (and expressive culture more generally) is (and is not) implicit to social contracts worldwide; that is, to what extent to political communities recognize the performing and visual arts as vital aspects of everyday citizenship? Students will approach these issues and questions through a range of ethnographic and historical case studies, including ample examples of related performance practice, rooted in a broad survey of current (ethno)musicological scholarship.

**COURSE EXPECTATIONS AND OBJECTIVES**

- Students will gain aural and conceptual familiarity with a variety of music (and sonic) cultures from around the world, and they will come to understand the various means by which culture is an expression of citizenship worldwide.
- Students will develop basic skills for thinking, conducting research, and writing about music both as sound and in context of cultural and political life.
- Students will evaluate the political aspects of their personal and local musical environments and develop an awareness of the ways in which music is supported in the public sector (or not) and how it does or can contribute to social and political engagement in the public sphere.

## **GENERAL EDUCATION (GE) GOALS AND EXPECTED LEARNING OUTCOMES**

### **1. Visual and Performing Arts**

Goals: Students evaluate significant works of art in order to develop capacities for aesthetic and historical response and judgment; interpretation and evaluation; critical listening, reading, seeing, thinking, and writing; and experiencing the arts and reflecting on that experience.

Expected Learning Outcomes:

1. Students analyze, appreciate, and interpret significant works of art.
2. Students engage in informed observation and/or active participation in a discipline within the visual, spatial, and performing arts.

→ Using popular music and expressive culture more generally as a means of examining and exploring social and political agency in a variety of contexts from around the world, this course addresses significant cultural phenomena and ideas in historical and modern-day contexts, which students will learn to understand, evaluate, and interpret through regular and thoughtful reading, listening, and discussion.

### **2. Diversity**

Goals: Students understand the pluralistic nature of institutions, society, and culture in the United States and across the world in order to become educated, productive, and principled citizens.

Expected Learning Outcomes: Global Studies

1. Students understand some of the political, economic, cultural, physical, social, and philosophical aspects of one or more of the world's nations, peoples and cultures outside the U.S.
2. Students recognize the role of national and international diversity in shaping their own attitudes and values as global citizens.

→ This course promotes the value of cultural advocacy in the public sector and social activism in the public sphere, taking seriously the possibilities of political engagement, appeal, and protest in culture sectors within particular contexts of labor, politics, leisure, ritual, and consumer capitalism, thereby fostering a pluralistic understanding of contemporary societies, institutions, and cultures in historical and modern-day regions worldwide.

## ASSIGNMENTS

### Reading:

Reading assignments should be completed before each class session.

Note: If you are taking this course for honors credit (3364E), there is an additional piece of reading (article or book chapter) required each week (with the exception of weeks I and XIV).

### Writing:

There are two types of writing assignments in this class: short essays and more developed essays. They are described as follows:

#### **I. Large Projects** (50% of final grade)

Students will complete two essay assignments for this course. Both papers require research, drawing on personal observation, academic literature, and popular texts and media to enhance and nuance the student's argument.

##### **A. Midterm Report** (100 pts. 20% of final grade)

In groups of two, students will complete a 6-page report (approx. 1800 words), for which they will go out into the community and get to know the work of a local arts organization or musical community (collective, group, production house, etc.) in Columbus. The paper should 1) describe the group's structure and membership, 2) explain their mission or purpose, 3) discuss the kinds of creative and cultural work they support and/or produce, and 4) illustrate this work by describing a project (public event, campaign, recording, etc.) they have sponsored, organized, and/or produced.

##### **B. Final Project** (150 pts., 30% of final grade)

Students will choose one of the following options for their final research project:

1. A **research paper** that describes a contemporary music/sonic culture (*not discussed in class*): The paper should specifically address one or more of the salient themes of this class, in relation to the chosen musical/aural community or movement: citizenship, nationalism, activism, cultural policy, etc. Research for this paper may involve online databases (such as Wikipedia) but must employ a variety of published sources (newspaper articles, scholarly articles, encyclopedia entries, monographs, book chapters, etc.). Papers must include a paragraph describing the nature and scope of the research conducted. To locate relevant references, you should all familiarize yourselves with the university library system and its online databases, *and you must cite your sources properly!* (My preference is the MLA style. For citation guidelines, see: <http://www.bibme.org/citation-guide/mla>) The paper should be 5-6 pages

in length (or 1500-1800 words, 12 pt. font, double-spaced).

- a. **Note:** If you are taking this class for Honors credit (3364E), a research paper is required and should be at least ten pages in length (or a minimum of 3000 words).
2. A 6-page **project proposal** for a musical arts initiative: This will include 1) a narrative description and project justification (3 pgs.), including a project background (describing the history of and/or context for the project), and justification (explaining why this project is important and deserves funding); 2) a timeline (1 pg.) for implementation and completion (indicating how the project will be carried out, the term of its activity, and key benchmarks and goals as the project progresses); 3) a proposed budget (1 pg.), itemizing the costs involved to implement and carry out the project (including footnoted references to publicly listed prices for each expense, as available); and 4) a relevant bibliography (1 pg.), including a list of academic research and other literature relevant to the proposed project.
3. A **musical recording, with detailed liner notes**: Students will arrange/compose and record a music track, inspired by one of the musical genres and/or themes we have encountered in class. Recordings should be no less than 2 minutes in length, but no more than 5 minutes. The recordings can be audio-only, or audio-visual. (If you want to make a music video, all the better!) Accompanying the recording, students will submit a 600-900 word (2-3 double-spaced pages) liner note to accompany the track. The notes must include information about 1) the musical genre, 2) the cultural context to which the music belongs, 3) the distinctive musical features of the piece (in terms of form, style, instrumentation, etc.), and 4) the social or political themes the song addresses (whether lyrically or musically).

## **II. Two Presentations** (each 10%, or 50 pts., of final grade; for a total of 100 pts.)

Before turning in the longer assignments (midterm report and final project), students will present a partial version of their work to the class. For this assignment, students will choose one slide to show the class (an image, text, or short clip) relevant to the essay topic on which the student has written. Students will then give a 5-minute presentation (no more, no less) based on that slide, covering an aspect of the student's report and final project thus far. Following the presentation, we will take another 2-3 minutes (but no longer) to comment on and ask questions about the presentation. Note, presentations for the midterm report will be delivered in pairs, as this is a collaborative assignment.

## **IV. Attendance** (50 pts. 10% of final grade)

*Class attendance is obligatory.* Further, getting to class in a timely manner is a good virtue. All absences or late arrivals must be cleared with the instructor in advance or, in the case of a medical emergency, be accounted for in writing after the fact. Unexcused absences and late arrivals demonstrate a lack of respect to your professor and peers and will significantly lower your grade. Absences and lateness will be assessed on a percentage basis. Thus, three absences will approximately amount to a 10% reduction in your attendance grade. A late arrival will count as 80% of attendance on a given day.

## **V. Participation (100 pts., 20% of final grade)**

Class participation entails regular contributions to in-class discussion, and attentive and sensitive listening to others. Participation will be assessed in two ways:

1. Students will also be asked to present one of the assigned readings (academic article or book chapter) in class and take a leading role in guiding the discussion of the text with questions and comments. For this presentation, student should complete the “Article Presentation Worksheet” and use this as a template for the presentation in class. Each student will submit their worksheet on the day of their presentation. The worksheet and presentation comprise, together, 10% of your overall grade (25 pts each).
2. On Sunday of each week, students will submit a comment and/or question to the Canvas discussion board for the class, informed by the week’s readings. At least one comment or question each week is required. These are each worth 5 pts. (for a total of 50 pts., or 10% of your overall grade). We will interact with these comments and questions online (via Canvas), and students should expect these observations and queries to spur further conversation in class.

## **ACCESSING READINGS, LISTENING AND VIEWING MATERIALS**

There are no required texts to purchase for this class. Links to digital copies of book chapters and articles will be posted to the Canvas course page, under weekly course modules. All listening and viewing examples (music videos, audio recording, field recordings, etc.) will also be posted on the weekly Canvas course modules.

## **GRADING SCALE**

100-90% = A, Excellent	89-80% = B, Good	79-70% = C, Fair
69-60% = D, Poor	59% and below = E, Failing	

Minuses and pluses will reflect incremental adjustments:

94-100 % = A	77-79% = C+	60-63% = D-
90-93% = A-	74-76% = C	0-59% = E
87-89% = B+	70-73% = C-	
84-86% = B	67-69% = D+	
80-83% = B-	64-66% = D	

## **ACADEMIC MISCONDUCT**

**It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct: <http://studentlife.osu.edu/csc/>.**



## **DISABILITY SERVICES**

**The University strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability (including mental health, chronic or temporary medical conditions), please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. SLDS contact information: [slds@osu.edu](mailto:slds@osu.edu); 614-292-3307; [slds.osu.edu](http://slds.osu.edu); 098 Baker Hall, 113 W. 12<sup>th</sup> Avenue.**

### **Mental Health**

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life's Counseling and Consultation Service (CCS) by visiting [ccs.osu.edu](http://ccs.osu.edu) or calling [614-292-5766](tel:614-292-5766). CCS is located on the 4th Floor of the Younkin Success Center and 10th Floor of Lincoln Tower. You can reach an on call counselor when CCS is closed at [614-292-5766](tel:614-292-5766) and 24 hour emergency help is also available through the 24/7 National Suicide Prevention Hotline at 1-800-273-TALK or at [suicidepreventionlifeline.org](http://suicidepreventionlifeline.org).

### **Sexual Misconduct/Relationship Violence**

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at <http://titleix.osu.edu> or by contacting the Ohio State Title IX Coordinator, Kellie Brennan, at [titleix@osu.edu](mailto:titleix@osu.edu)

### **Diversity**

The Ohio State University affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are

different from them. We are committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among each member of our community; and encourages each individual to strive to reach his or her own potential. Discrimination against any individual based upon protected status, which is defined as age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.

## **COURSE SCHEDULE**

### **Week I: Introduction: Music, Community, Politics**

#### **Reading:**

1. Mark Mattern, “Popular Music and Community” (1998)
2. Mattern, “Popular Music, Political Action, and Power” (1998)

### **Week II: Brass Band Activism in New Orleans and around the World**

#### **Reading:**

1. Matt Sakakeeny, “New Orleans Music as a Circulatory System” (2011)
2. Sakakeeny, “Under the Bridge: An Orientation to Soundscapes in New Orleans” (2010)
3. Erin T. Allen, “Sounding Solidarity at the Suffolk County ICE Immigration Detention Center” (2019)
4. 3364E: Allen, et al., ”HONK! United: A Virtual Global Festival of Activist Brass Bands in Quarantimes” (n.p.)

#### **Listening:**

1. Alan Lomax, “Feet Don’t Fail Me Now” (excerpts):  
<http://www.folkstreams.net/film-detail.php?id=126>
2. New Orleans Style Funeral Procession:  
[https://www.youtube.com/watch?v=ajHottEhREs&list=PLOHLK9txiERcN\\_Ku-yZ4uZZ4slpID7f3v&index=82&t=0s](https://www.youtube.com/watch?v=ajHottEhREs&list=PLOHLK9txiERcN_Ku-yZ4uZZ4slpID7f3v&index=82&t=0s)
3. Rebirth Brass Band, “Do Watcha Wanna” (Live, French Quarter, New Orleans):  
[https://www.youtube.com/watch?v=3E1VBCcA76E&list=PLOHLK9txiERcN\\_Ku-yZ4uZZ4slpID7f3v&index=88&t=0s](https://www.youtube.com/watch?v=3E1VBCcA76E&list=PLOHLK9txiERcN_Ku-yZ4uZZ4slpID7f3v&index=88&t=0s)
4. Rebirth Brass Band, “On Fire,” (Live, I-10 overpass, Tremé, New Orleans):  
[https://www.youtube.com/watch?v=GL-a\\_gdHKWM&list=PLOHLK9txiERcN\\_Ku-yZ4uZZ4slpID7f3v&index=84](https://www.youtube.com/watch?v=GL-a_gdHKWM&list=PLOHLK9txiERcN_Ku-yZ4uZZ4slpID7f3v&index=84)
5. Rebirth Brass Band, “Rebirth Groove” (Live at the Howlin’ Wolf, New Orleans):  
[https://www.youtube.com/watch?v=K7bv7bHK4sY&list=PLOHLK9txiERcN\\_Ku-yZ4uZZ4slpID7f3v&index=86](https://www.youtube.com/watch?v=K7bv7bHK4sY&list=PLOHLK9txiERcN_Ku-yZ4uZZ4slpID7f3v&index=86)
6. Yellow Vest (Gillet Jaune) Street Band Protest in Paris:  
[https://www.youtube.com/watch?v=nu4LSAK6Ebl&list=PLnM73mUKNwblQyjXVc\\_w1zZ0jP1-na2-8](https://www.youtube.com/watch?v=nu4LSAK6Ebl&list=PLnM73mUKNwblQyjXVc_w1zZ0jP1-na2-8)
7. Street Band Mix Video: <https://www.youtube.com/watch?v=lx5uH-HqWGc>
8. Minor Mishap Marching Band:  
<https://www.youtube.com/watch?v=AywU0nhlT9I>

#### **Questions**

1. Why does Sakakeeny describe the history of Black music in New Orleans as a “circulatory system?” What does this metaphor mean?
2. What does the case of the Rebirth Brass Band tell us about the relationship between race, place, and sound in contemporary New Orleans?

3. How has the brass band been mobilized in other cities to animate a sense of local citizenship?

### **Week III: Wild Music and Acoustic Citizenship in Ukraine**

#### **Reading:**

1. Maria Sonevytsky, Chapter Two, *Wild Music: Sound and Sovereignty in Ukraine* (2019), “Freak Cabaret: Politics and Aesthetics in the Time of Revolution”
2. Sonevytsky, Chapter Three, “Ungovernable Timbres: The Failures of the Rural Voice on Reality TV”
3. Sonevytsky, Conclusion, “Dreamland: Becoming Acoustic Citizens”
4. 3364E: Sonevytsky, Chapter Four, “Eastern Music: The Liminal Sovereign Imaginaries of Crimea”

#### **Listening:**

1. Supplementary Media, Chapter Two, “Freak Cabaret:”  
<https://wildmusicbook.com/two-freak-cabaret/>
2. Supplementary Media, Chapter Three, “Ungovernable Timbres:”  
<https://wildmusicbook.com/three-ungovernable-timbres/>

#### **Questions:**

1. What makes Ukrainian popular music "wild," according to Sonevytsky?
2. What is "acoustic citizenship"?
3. How do the case studies in chapters two and three evidence a) an aesthetics of “wildness” and b) the acoustic citizenship of musical artists, audiences, and activists in post-revolutionary Ukraine?

### **Week IV: Sounding the Nation in the Post-Ottoman World**

#### **Reading:**

1. Sonia Seeman, “Politicizing Roman and the Folklorization of Ethnicity” (2019)
2. Seeman, “Macedonian *Calgija*: A Musical Refashioning of National Identity” (2012)
3. 3364E: Seeman, “Presenting Turkish Roman: World Music and Musical Cosmopolitanisms” (2019)

#### **Listening:**

1. Five versions of “Gorgi Sugare,” a musical history (embedded MP3 files on Canvas)

#### **Questions:**

1. How is music being used to “perform the nation” in post-Ottoman/post-Yugoslav Macedonia?
2. What changes (to sound, social structure, cultural expression) does such national performance produce?
3. What is lost (aesthetically, socially, culturally, historically, etc.) in the process?

## Week V: Germany: Blues, Hip hop, and EDM

### Reading:

1. Furlong, Alison. "Politics, Faith, and the East German Blues" (2016)
2. J. Griffith Rollefson, "Musical (African) Americanization: Strategic Essentialism, Hybridity, and Commerce in Aggro Berlin" (2017)
3. 3364E: Garcia, Luis-Manuel, "Techno-tourism and post-industrial neo-romanticism in Berlin's electronic dance music scenes" (2016)

### Listening:

1. Blues Mass, "Everyday I Have the Blues" (embedded MP3)
2. Blues Mass, "Rock Me Baby" (embedded MP3)
3. Blues Mass, "Schwarz-Weiß" (embedded MP3)
4. Blues Mass, "End of Greeting and Opening Blues Numbers" (embedded MP3)
5. Aggro.tv (German Hip Hop YouTube channel; selections):  
<https://www.youtube.com/channel/UCIDlxHXefg3Jh7gLx0-aDew>

### Questions:

1. Why did the Blues become a favored genre of the East German state (GDR)?
2. And why did the "Blues" also become a favored genre among those who criticized, circumvented, and/or resisted the East German state?
3. What made the Church a key site of vocal and musical protest in the GDR?

## Week VI: Popular Music Politics and Economies in Latin America

### Reading:

1. Morgan Luker, *The Tango Machine: Musical Culture in the Age of Expediency*, Chapter Two, "Contemporary Tango and the Cultural Politics of *música popular*" (2016)
2. Luker, *The Tango Machine*, Chapter Three, "Tango Among the Nonprofit Arts" (2016)
3. Shannon Garland, "Amiguismo: capitalism, sociality, and the sustainability of indie music in Santiago, Chile" (2019)
4. 3364E: Kariann E. Goldschmitt, "From Rio to São Paulo: Shifting Urban Landscapes and Global Strategies for Brazilian Music" (2018)

### Listening:

1. Carlos Gardel, "Mi Noche Triste:"  
<https://www.youtube.com/watch?v=08iAnr7I0vY>
2. Osvaldo Pugliese, "La Yumba:"  
<https://www.youtube.com/watch?v=IHbWqiVaUHY>
3. Astor Piazzolla, "Adios Nonino:"  
<https://www.youtube.com/watch?v=VTpec8z5vdY>
4. 34 Puñalada, contemporary Tango:  
[https://www.youtube.com/watch?v=\\_IAHkvbemmw&feature=relmfu](https://www.youtube.com/watch?v=_IAHkvbemmw&feature=relmfu)

5. Astillero, "Pompeya:" <https://www.youtube.com/watch?v=ixSecmg3geY>
6. Fakuta, "Armar y Desarmar:"  
[https://www.youtube.com/watch?v=Y6U9AudX61I&fbclid=IwAR1rGSImcuOWljivg3U7ypvYTYr1k3-ldzAZ2BuHEcOOfmrVwp\\_J\\_gVLYFc](https://www.youtube.com/watch?v=Y6U9AudX61I&fbclid=IwAR1rGSImcuOWljivg3U7ypvYTYr1k3-ldzAZ2BuHEcOOfmrVwp_J_gVLYFc)
7. Alex Andwandter, "Cordillera:" <https://www.youtube.com/watch?v=oSXWXeFacs>
8. Alex Andwandter, "Locura:" <https://www.youtube.com/watch?v=-WY4zcUYYzo>

**Questions:**

1. What makes popular music "popular?" Is Argentine Tango "popular music?" Why and/or why not?
2. How has the national "use value" of Tango changed over the course of the twentieth century? That is, how has the genre served to "perform the nation" in different eras, domestically and globally?
3. In what sense can Chile's Indie rock scene be considered a "neoliberal" culture economy? And in what sense does that same community resist such a structure?

**Week VII: Music, Nation, State, and Personhood in Postcolonial Mali**

**Reading:**

1. Ryan Skinner, "Cultural Politics in the Post-Colony: Music, Nationalism and Statism in Mali, 1964-75" (2012)
2. Skinner, *Bamako Sounds: The Afropolitan Ethics of Malian Music*, Chapter Six, "Afropolitan Patriotism" (2015)
3. [3364E](#): Skinner, Chapter Five (*Bamako Sounds*), "Money Trouble" (2015)

**Listening:**

1. Las Maravillas de Mali, Documentary Trailer:  
[https://www.youtube.com/watch?v=\\_ShfHsniZ9E](https://www.youtube.com/watch?v=_ShfHsniZ9E)
2. Las Maravillas de Mali, Boogaloo Sera Mali:"  
<https://www.youtube.com/watch?v=GyOLO33y9O8>
3. Las Maravillas de Mali, "Rendez-Vous Chez Fatimata:"  
<https://www.youtube.com/watch?v=AuYnuLHbtq0>
4. Las Ambassadeurs Internationaux, "Mandjou:"  
<https://www.youtube.com/watch?v=T-4nyr5GbwQ>
5. Salif Keita, "Mandjou:" [https://www.youtube.com/watch?v=pyEGtzE5B\\_A](https://www.youtube.com/watch?v=pyEGtzE5B_A)
6. *Bamako Sounds*, Chapter Six Media: <http://www.bamakosounds.com/chapter-6-media.html>

**Questions:**

1. What is the difference (and relationship) between "nationalism" and "statism" in Mali? How does that difference (or relationship) *sound*?
2. How and to what extent does music produce an "imagined community" in postcolonial Mali?
3. What does "post-nationalism" sound like in Mali today?

## **Week VIII: The Soundscape of Incarceration at a Louisiana State Penitentiary**

### **Reading:**

1. Benjamin J. Harbert, "I'll keep on living after I die: Musical manipulation and transcendence at Louisiana State Penitentiary" (2010)
2. [3364E](#): "Only time: Musical means to the personal, the private, and the polis at the Louisiana correctional institute for women" (2013)

### **Listening:**

1. Leadbelly, "Where did you sleep last night?"  
<https://www.youtube.com/watch?v=PsfcUZBMSSg>
2. Leadbelly, "Midnight Special:" <https://www.youtube.com/watch?v=CrdioqIMtpY>
3. Leadbelly, "House of the Rising Sun:"  
<https://www.youtube.com/watch?v=y5tOpyipNJs>
4. Alan Lomax, "Remembering Leadbelly:"  
<https://www.youtube.com/watch?v=1sunjBFy5XY>

### **Questions:**

1. In what ways do the structures and practices of plantation slavery persist within the American prison system?
2. What is the relationship between imprisonment and authenticity in representations of early 20th century Black music in America?
3. What is the "intrinsic value" of music-making among the inmates in the Angola penitentiary?

### **In-class Screening:**

1. Benjamin Harbert, *Follow Me Down: Portraits of Louisiana Prison Musicians* (2012)

## **Week IX**

### **Midterm Report Presentations**

**\*\*\*MIDTERM REPORTS DUE\*\*\***

## **Week X: Break**

## **Week XI: Ethnomusicology and the Sonic Politics of American Indigeneity**

### **Reading:**

1. Aaron Fox, "Repatriation as reanimation through reciprocity" (2014)
2. Fox, "The Archive of the Archive: The secret history of the Laura Boulton Collection" (2017)
3. Kristina Jacobsen-Bia, "Radmilla's Voice: Music Genre, Blood Quantum, and Belonging on the Navajo Nation" (2014)

4. 3364E: Kristian Jacobsen and Shirley Ann Bowman, “‘Don’t Even Talk to Me if You’re Kinya’áanii [Towering Hourse]’: Adopted Clans, Kinship, and ‘Blood’ in Navajo Country” (2019)

### Listening:

1. “Rare Indigenous Music Recordings Go Home Again:”  
<https://news.columbia.edu/news/rare-indigenous-music-recordings-go-home-again-0>
2. “Taking it all back home” (BBC Radio Documentary):  
<https://www.bbc.co.uk/programmes/b075p6n9>
3. Radmilla Cody, “Keya Baa Hózhó” (My Country ‘tis of Thee):  
[https://sonichits.com/video/Radmilla\\_Cody/Keyah\\_Baa\\_H%C3%B3zh%C3%B3\\_-\\_My\\_Country\\_'tis\\_of\\_Thee](https://sonichits.com/video/Radmilla_Cody/Keyah_Baa_H%C3%B3zh%C3%B3_-_My_Country_'tis_of_Thee)
4. Radmilla Cody, TEDxWomen talk (2012):  
<https://www.youtube.com/watch?v=YiiEkkDW620>
5. “Radmilla Cody: Two Cultures, One Voice” (NPR):  
<https://www.npr.org/templates/story/story.php?storyId=126638085>

### Questions:

1. What is the *value* of an archive? Think in terms of the socio- cultural and economic qualities of “value” discussed thus far in class (i.e., use value, exchange value, and intrinsic value).
2. What is the relationship between the collection of indigenous music culture and the development of ethnomusicology as a discipline?
3. What does Radmilla Cody’s musical life and work tell us about the enduring significance of race and racism in American society?

## Week XII: Anti-Nuclear Soundscapes in Post-3/11 Japan

### Reading:

1. Noriko Manabe, “The No Nukes 2012 Concert and the Role of Musicians in the Anti-Nuclear Movement” (2012)
2. Marie Abé, “Sounding Against Nuclear Power in Post-3.11 Japan: Resonances of Silence and Chindon-ya” (2016)
3. David Novak, “Project Fukushima! Performativity and the Politics of Festival in Post-3/11 Japan” (2017)
4. 3364E: Abé, “Japanese Perspective on HONK! Fest West: A Conversation with Okuma Wataru of Jinta-la-Mvta” (2019)

### Listening:

1. Kraftwerk, “Radioactivity” (Fukushima Version):  
<https://www.youtube.com/watch?v=gg7CSMFpwao>
2. Seifuku Kojo Linkal, “Get Rid of Nuclear Power:”  
[https://www.youtube.com/watch?v=ly\\_i8f-j0xU](https://www.youtube.com/watch?v=ly_i8f-j0xU)
3. Rankin Taxi, “Radioactive Material:”  
<https://www.youtube.com/watch?v=uNiOr3odYpw>



4. Tokyo No Nukes Protest, Drum Corps:  
<https://www.youtube.com/watch?v=JrdBp0bvO-c>
5. Team Chindon (Chindon-ya performanc, Tokyo No Nukes Protest:  
<https://www.youtube.com/watch?v=jAHJTqz8pic>
6. Traditional Chindon-ya (street advertisement):  
[https://www.youtube.com/watch?v=4B4xLcuRm6A&feature=emb\\_logo](https://www.youtube.com/watch?v=4B4xLcuRm6A&feature=emb_logo)
7. Jinta-La-Mvta, “Amazing Grace:”  
<https://www.youtube.com/watch?v=3jPMGGvW48Y>
8. David Novak, “The Sounds of Japan’s Antinuclear Movement” (podcast):  
[https://post.moma.org/content\\_items-251-podcast-the-sounds-of-japan-s-antinuclear-movement/](https://post.moma.org/content_items-251-podcast-the-sounds-of-japan-s-antinuclear-movement/)

### Questions:

1. How does Manabe distinguish between “presentational” and “participatory” musical performance? What mode of performance practice best characterizes the street protest music she describes?
2. How do Chindon-ya performers negotiate the tension between their traditional role as sonorous marketplace advertisers and their recent engagement in anti-nuclear protest?
3. What is the socio-musical afterlife of nuclear fallout in Fukushima?

## Week XIII: Resounding Citizenship in Contemporary Nepal

### Reading:

1. Anna Stirr, “Tears for the Revolution: Nepali Musical Nationalism, Emotion, and the Maoist Movement” (2013)
2. Stirr, “Sounding and Writing a Nepali Public Sphere: The Music and Language of Jhyaure” (2015)
3. [3364E](#): Stirr, “‘May I Elope’: Song Words, Social Status, and Honor among Female Nepali *Dohori* Singers” (2010)

### In-class Screening:

1. Anna Stirr, *Singing a Great Dream: The Revolutionary Songs and Life of Khusiram Pakhrin* (2020)

### Questions:

1. How do gender and ethnicity play into constructions of Nepali Citizenship? How do *Dohori* performers play through, with, and occasionally against such constructions?
2. How does Maoist opera promote a sense of “emotional unity” in the midst of a sustained political (and sometimes violent) national crisis in Nepal?

## Week XIV: The Music, Politics, and Identity in Columbus: Counterfeit Madison

### Reading:

1. “Counterfeit Madison brings the music and message of Nina Simone to the Witching Hour Festival.” <https://littlevillagemag.com/counterfeit-madison-nina-simone-witching-hour/>
2. “From Religion to ‘Rumours:’ How Sharon Udoh Became Counterfeit Madison:” <https://woub.org/2017/11/08/from-religion-to-rumours-how-sharon-udoh-became-counterfeit-madison/>
3. Concert Review: Counterfeit Madison, “Musician makes Aretha Franklin’s music her own:” <https://www.dispatch.com/entertainmentlife/20200223/concert-review-counterfeit-madison-musician-makes-aretha-franklins-music-her-own>
4. “A Conversation with Counterfeit Madison:” <https://blacksquirrelradio.com/a-conversation-with-counterfeit-madison/>

**Listening:**

1. Counterfeit Madison, “Frank:” <https://www.youtube.com/watch?v=9rZ4XyIH7rQ>
2. Counterfeit Madison, “Void:” <https://www.youtube.com/watch?v=w3KwaYYOfVQ>
3. Counterfeit Madison, “Impossible:” <https://www.youtube.com/watch?v=Ap8I8W0unOI>
4. Clipping, ft. Counterfeit Madison, “All In Your Head:” <https://www.youtube.com/watch?v=e4v9fIbd9M>
5. Counterfeit Madison, live at the Nelsonville Music Festival: <https://www.youtube.com/watch?v=M8XkWMHd5FE>

**Week XV**

**Final Project Presentations**

**\*\*\* FINAL PROJECTS DUE \*\*\***

# GE THEME COURSES

## Overview

Courses that are accepted into the General Education (GE) Themes must meet two sets of Expected Learning Outcomes (ELOs): those common for all GE Themes and one set specific to the content of the Theme. This form begins with the criteria common to all themes and has expandable sections relating to each specific theme.

A course may be accepted into more than one Theme if the ELOs for each theme are met. Courses seeking approval for multiple Themes will complete a submission document for each theme. Courses seeking approval as a 4-credit, Integrative Practices course need to complete a similar submission form for the chosen practice. It may be helpful to consult your Director of Undergraduate Studies or appropriate support staff person as you develop and submit your course.

Please enter text in the boxes to describe how your class will meet the ELOs of the Theme to which it applies. Please use language that is clear and concise and that colleagues outside of your discipline will be able to follow. You are encouraged to refer specifically to the syllabus submitted for the course, since the reviewers will also have that document. Because this document will be used in the course review and approval process, you should be *as specific as possible*, listing concrete activities, specific theories, names of scholars, titles of textbooks etc.

Course subject & number

## General Expectations of All Themes

**GOAL 1: Successful students will analyze an important topic or idea at a more advanced and in-depth level than the foundations.**

**Please briefly identify the ways in which this course represents an advanced study of the focal theme.** In this context, “advanced” refers to courses that are e.g., synthetic, rely on research or cutting-edge findings, or deeply engage with the subject matter, among other possibilities. (50-500 words)

Course subject & number

**ELO 1.1 Engage in critical and logical thinking about the topic or idea of the theme.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

**ELO 1.2 Engage in an advanced, in-depth, scholarly exploration of the topic or idea of the theme.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course subject & number

**GOAL 2: Successful students will integrate approaches to the theme by making connections to out-of-classroom experiences with academic knowledge or across disciplines and/or to work they have done in previous classes and that they anticipate doing in future.**

**ELO 2.1 Identify, describe, and synthesize approaches or experiences as they apply to the theme.**

Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

**ELO 2.2 Demonstrate a developing sense of self as a learner through reflection, self-assessment, and creative work, building on prior experiences to respond to new and challenging contexts.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met.

(50-700 words)

Course subject & number

Specific Expectations of Courses in Citizenship

**GOAL 1: Successful students will explore and analyze a range of perspectives on local, national, or global citizenship, and apply the knowledge, skills, and dispositions that constitute citizenship.**

**ELO 1.1 Describe and analyze a range of perspectives on what constitutes citizenship and how it differs across political, cultural, national, global, and/or historical communities.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

**ELO 1.2 Identify, reflect on, and apply the knowledge, skills and dispositions required for intercultural competence as a global citizen.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course subject & number

**GOAL 2: Successful students will examine notions of justice amidst difference and analyze and critique how these interact with historically and socially constructed ideas of citizenship and membership within societies, both within the US and/or around the world.**

**ELO 2.1 Examine, critique, and evaluate various expressions and implications of diversity, equity, inclusion, and explore a variety of lived experiences.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

**2.2 Analyze and critique the intersection of concepts of justice, difference, citizenship, and how these interact with cultural traditions, structures of power and/or advocacy for social change.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)